This is a chapter in piero scaruffi’s “A Visual History of the Visual Arts”: http://www.scaruffi.com/art/history
The Victorian Age

• 1916: Cabaret Voltaire in Zurich
  – International: German (Jean/Hans Arp, Hugo Ball, Max Ernst, John Heartfield, Hannah Hoch), Romanian (Tristan Tzara), French (Andre Breton, Marcel Duchamp, Francis Picabia), US (Man Ray/Emmanuel Radnitzky) but mostly expatriates
  – Nihilistic
  – Sardonic
  – Provocative
  – A reaction against expressionism
  – Also agitprop (Heartfield and Grosz): a reaction against apolitical cubism
The Victorian Age

• Dada
  – An attack on traditional forms of art
  – Transient and irrelevant objects
  – Enemy: the bourgeoisie
  – Dada negates everything, including itself
  – 1922: End of Dada (Andre Breton promotes it to an art movement and therefore kills it)
The Victorian Age

• Dadaism
  – Marcel Duchamp (1887, France)
    • The readymade: "In 1913 I had the happy idea to fasten a bicycle wheel to a kitchen stool and watch it turn."
    • Proto-interactive and proto-kinetic art
The Victorian Age

• Dadaism
  – Marcel Duchamp (1887, France)
    • “Fountain” (1917)
    • “Tu m’” (1918) with safety pins and nut and bolt
    • “LHOOQ” (1919) a readymade Mona Lisa with moustaches
The Victorian Age

- Dadaism
  - Marcel Duchamp (1887, France)
  - Man Ray’s “Marcel Duchamp as Rrose Sélavy” (1920)
The Victorian Age

- **Dadaism**
  - Marcel Duchamp: “The Bride Stripped Bare by Her Bachelors Even” (1923) - painting on clear glass
  - A “machine drawing”
The Victorian Age

• Dadaism
  – Frederick Kiesler & Marcel Duchamp
  – "Twin-Touch-Test" (1943), proto-conceptual art

Place your hands on top of either side of the wire screen: run both hands simultaneously gently down, fingers and palms remaining in close contact. Repeat and repeat until you can answer the following question: is it an unusual feeling of touch? If so, can you write an analysis of your experience in no more than one hundred words. Give also your explanation of the phenomenon.

Five Prizes will be given for the best solutions: each one a full year’s subscription to *VVV*.

– if you don’t have a large piece of chicken wire approximately two by two feet – you can use for the test the back of this copy.

– Put the magazine flat on the table, lift back cover into vertical position, join hands on both sides of the wire-screen. Fingertips touch each other and slide gently along screen towards you.

– Repeat experiment *ad libitum*.

This also applies to a team of two persons:

a) put magazine flat on table
b) lift back cover vertically
c) both persons stand or sit next to each other
d) the one at the left holds the bulk of the magazine lightly down on the table
e) the person on the right grips the edge of the cover gently
f) the two remaining hands now join across the wire screen, fingertips touching
g) proceed as indicated above

Frédéric Kiesler, *VVV Almanac*, No. 2–3
The Victorian Age

• Dadaism
  – Marcel Duchamp

Playing chess with a naked woman, Pasadena (1963)
The Victorian Age

- Dadaism
  - Jean/Hans Arp (1887, Germany): collage

Collage with Squares Arranged according to the Laws of Chance (1917)
The Victorian Age

- Dadaism
  - Francis Picabia’s mecanomorphs

“Young American Girl in a State of Nudity” (1915)
The Victorian Age

• Dadaism
  – Elsa von Freytag-Loringhoven (1874, Germany)
    • "She's not a futurist: she is the future" (Marcel Duchamp)
  • Nonsensical cabaret poetry (in Berlin)
  • Futuristic bohemian fashion (in New York)
  • Quasi-pornographic street theater (in New York)
The Victorian Age

• Dadaism
  – Man Ray/ Emmanuel Radnitzky (1890, USA)
    • Readymade: “The Enigma of Isidore Ducasse” (1920), a sewing machine wrapped in an army blanket
The Victorian Age

• Dadaism
  – Photomontage (Berlin Dada)
    • Max Ernst (1891, Germany)
    • Kurt Schwitters (1887, Germany)

“Merz 94 Grunflec” (1920)

“The Chinese Nightingale” (1920)
The Victorian Age

- Photomontage
  - Hannah Höch (1889, Germany): Dada

"Beautiful Girl" (1920)

"Cut with the Kitchen Knife through the Beer-Belly of the Weimar Republic" (1919)
The Victorian Age

- Dadaism
  - Photomontage (Berlin Dada)
  - Raoul Hausmann (1886, Austria)

  “Dada Cino” (1920)

  “Elasticum” (1920)
The Victorian Age

• Dadaism
  – Photomontage
• Yuri Rozhkov (1898, Russia)

Photomontages to Maiakovskyi's Poem “To the Workers of Kursk” (1924)
The Victorian Age

• The End of Representation
  – End of art as representation of physical reality
    • The mere elements of painting (dots, lines, squares, colors)
    • The physical object itself (ready-mades and collages, not paintings of objects, not photos of objects but the objects themselves)
  • And later: body art, performance art (not a representation of the body but the body itself)
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